

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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NOTES UPON NOTES.
By W. H. HOLMES.

I heard a gentleman, who was very anxious to know all about the Isle of Cyprus, say, "Well, it won't do for me to appear not to know anything about it to my young nephew, but I will have him here, and examine him, and that will answer *my purpose*; I shall get all the information I want." But if you were to ask a pianoforte player, who has naturally what is called a good touch, in nine cases out of ten he would very likely answer, as a friend of mine does, who always looks well, and is the picture of good health, and who, when congratulated upon his healthful appearance, invariably says, "Well, *I can't* help it." So, many may have naturally a good touch—that is to say, avoid thumping, or bumping, hammering, or laying violent hands on the pianoforte—with a remarkable degree of unreasoning power, so that they could not tell how they do it. J. B. Cramer, in *his time*, used to speak of "the days of noise and motion" that were coming. Have they come? Cipriani Potter spoke in the highest terms of the English school of music—and who had done so much in developing that school as dear "little Cip." himself?—but he said that the English would lose each their individuality of style and tone; all would play alike. It is a fact that the English (and I am proud to assert it) have been great in tone on all instruments—Nicholson (flute), Willman and Lazarus (clarionet), T. Harper (trumpet), C. Harper (horn), Lindley (violoncello), and Blagrove (violin), whose tone and intonation were acknowledged by Spohr and others on the continent as being so great. Then as pianists (and they *could* be FORTEISTS, but *not* forteists alone), I would name J. B. Cramer, Cipriani Potter, Sterndale Bennett, and Mdme Arabella Goddard, all caressing the tone of the pianoforte—that luscious, loving, vibratory tone. And how is all this brought about? Why, simply by increasing the intelligence of the player, and cultivating real musical feeling. We all know (at least those who *can* feel) that in the study of music it is absolutely necessary to enquire within upon everything. A player should hear in the mind's ear music on paper, apart from any instrument; should be able to write down in one room passages played or sung in the next, not *seeing*, but *hearing* the notes, and writing by the ear; and finger a piece of music apart from any instrument. No one should be allowed to pass an examination, who intends to be a teacher, without being able to do this; for, in fingering a piece of music away from any pianoforte, you must ideally hear every note; fingering according to the scale, the chord, and the expression of the passage. Of course, this involves a thorough knowledge of music; for, in fingering for the scale, it is necessary to understand the scale you are fingering, since even a scale may assume a different form in the midst of a passage. In fingering for the chord, in *arpeggios*, &c., it is right to understand what the chord is; and again, in fingering for expression, it is highly important that the student should understand musical phraseology; and the really intelligent player should understand "form" in composition. I hope that I have clearly demonstrated that in cultivating the ideal (which is really the soul of music) you have greater power with the actual. Fingering, mechanically considered as applying to the foregoing hints, has never been very definitely defined—there are certain rules, but not too many. Nor are students very fond of thinking for their fingers. Their poor little digitals are allowed to go by a sort of instinct in the way they have been accustomed to go; yet, if the student would look through the music, and finger a piece in the mind's ear, and the mind's eye, how much *easier* and *better* would it be learnt; but, no, so many are indolent in the working of their minds, or improving their inward gifts. I have known a young and clever lady, who obtained the highest prize in money obtainable, and gave most excellent instruction in the theory of music, yet had never heard in the *mind* the exercises she had gained the prize by. In fact the exercises were cleverly calculated, and, as a matter of abstract figures, apart from music. This is a miserable state of things—most uninteresting to students, and in reality losing all the spice of their musical life. Thus it is that so many wish to give up the study of harmony, because they cannot apply it to their music. Poor things! Dr Marx says "that the calling of an artist is a holy one, requiring mature and severe preparation." He also holds up Bach as "the highest model of artistic industry and artistic perfection;" and certainly Bach seemed to study music for music's sake in his quiet, good life. What strong faith he must have had in his religion and himself! How his

music lives! The Germans have a right to be proud of such a man. He did not study his art for the momentary gratification of popular applause; he in every way looked higher. How often do we see it in our little world, that students who gain scholarships figure away at a concert, and gain a sort of bubble reputation; but who, when lacking public applause, are to be found "nowhere." They have not been far enough in the "wonderfully beautiful and enchanting world of sound"—they have no root.

In this paper, I wish more particularly to deal with the executant, giving almost as high a place to the one who creates out of that which has been created, as to the composer. Yet in order to do all this, it is almost necessary that the student should have the power of composing. Otherwise he will not appreciate the works of others; in fact, the well-stored musical mind is felt in the fingers, provided the fingers are well and judiciously worked. It has been said that intelligence has been shown by the marching of a regiment, like, for example, the Inns of Court volunteers. Now, it will not do to say that touch on the pianoforte depends on mechanical exercise alone, although that must have its proper place. I say proper place, for I have known most strenuous practisers of five-finger exercises, whom you hear are well *in practice* with their fingers, with great strength in their fingers, an iron grasp of the pianoforte, but hard, unfeeling, and unintelligent. This is a mistake often made by those who are evidently striving after truth—this working too much in *one* direction, and that becoming the wrong direction. At my first starting point I have (although, I am sure, with all deference to the great foreign artists who have come amongst us, and done so much good) claimed a distinctive character for the English school of pianoforte playing, fostered by our own Royal Academy of Music, where its Professors have been students in the Academy, children of its own growth, and thereby establishing the just title to a really national music school—a system established, always open to improvement, and spreading itself all over the United Kingdom. The aim of the real English school of pianoforte players has been to square the ivories and press the ebony, or, as the pianoforte makers, term it, caress the tone; in fact, to gain all tone by pressure—not by *hitting*, or thumping, not by banging, or laying violent hands on the instrument, not with the high action, so as to almost carry the pianoforte with the key-thumper into the air, after the manner of Messrs Maskelyne and Cook, but by close playing that will not cause the hammers of the pianoforte to rebound by the force of the blow given. Hummel, Mendelssohn, and Thalberg, all had great tone, sweet tone, and variety of tone. A great executant, sound musician, and one whose opinion I value, writes that he considers divided or arpeggiated chords as effeminate, contrasted with the firm and undivided chords. I cannot but feel that this is a matter for most mature consideration. In the first place, the pianoforte, beautiful instrument as it is, independent of accompaniment, the drawing-room orchestra in itself, is, as we all know, not perfect, insomuch that we have to make use of the same sounds to express different notes, proving, too, how much the pianoforte performer is indebted to the pianoforte tuner, who so skilfully conceals or distributes these imperfections. Sir Sterndale Bennett used to say that enharmonic changes and modulations seemed to be more naturally accomplished on the pianoforte than on any other instrument or instruments—that the very *imperfection* of the pianoforte was an assistance. As an instance of the *different* feeling a well-trained listener may gain by pursuing this inquiry, I would point out the modulation into A major from D flat minor (as subdominant to A flat) in Beethoven's *Egmont Overture*. With the orchestra there is a sort of suggestive barrenness by the wind instruments (which are, of course, fixed in their tones, &c.) assisting the strings. It is still beautiful, and, as I say, suggestive; but try the effect in the much humbler way of a duet for four hands on the pianoforte, and the feeling of the modulation is different. I need not speak of the happy return to the original, the feeling in both cases would be pretty nearly allied (so I take it), but that the orchestra would, of course, have the advantage of greater means; but I wish all this to diverge into the method of treating simultaneous harmonies on the pianoforte. Touch, of all kinds, is never *really formed* till the intelligence and thorough musical knowledge of the performer is assured. Commencing with five-finger exercises, and, indeed, continuing them during the whole musical life of the performer, care should be taken that, in promoting the iron grasp of the pianoforte they undoubtedly give to the student, that the

practised fingers do not acquire a hardness in tone. The finger exercises should keep their proper place in the student's method of study. Many really distinguished musicians have assigned almost the highest place to the five-finger exercises, even considering it unnecessary to practice passages in a piece of music, as the five-finger exercises prepared you for them. Against all this, I think, much may be said. In the first place, it should be remembered that during the practise of the five-finger exercises the musical mind of the student is to a certain degree dormant, whereas in practising passages from a real pianoforte composition you have character to interest the thinking powers of the pupil. I believe I have before cited an instance of the son of a late distinguished violin player, who had been advised to go over to a celebrated continental musical Conservatorium. Ten hours a day at the five-finger exercises seemed to squeeze out all the musical feeling of the young gentleman, who has now taken to another occupation. So that one may have too much of a good thing. I dare say the gentleman referred to may have considered it too much of a *bad* thing (as it proved), although he may have suppressed his feelings at the time. A real musical executant, one who tries to create out of that which has been created (so much above a mere player) will be always carrying about in his mind, apart from any instrument, the music he is particularly studying: in fact, he will feel he can scarcely help it; and he will thus study effects, gain an insight into readings which he had scarcely dreamt of before; twisting, and turning over, and arguing in his mind, until he arrives at matured thought on the subject, and, in the realization and performance, he may gain the credit of having made the composition his own. This may appear an exaggeration of praise; but merely to say that it is overcoming mental and mechanical difficulties, appears too cold. The imagination of the executant (of course, in the first instance suggested by the composer) has been roused, the genius of the player then comes out, frivolity is crushed, the mind of the executant is raised, he communicates to others the masterpieces of the great, and thus he enables others, educating the intelligent and attentive listeners and making them believe what a grand, what a holy, good thing is music, mind speaking to mind in the manner that no definite language could convey. Who that has heard the great Joachim bringing down the music of Bach to the meanest capacity can help believing that Herr Joachim is a musical missionary? How many musical souls may he not have converted! I say "musical souls," for, although touching upon very sacred ground, I believe that the spirit of Music must be existent in order to be drawn towards music.

In what I have said in this paper I wish it to be distinctly understood that I do not underrate the five-finger exercises; they require attention and perseverance—as Plaidy says in his inestimable work—that the player may gain strength and velocity of finger, and direct his thoughts to the character of the sound.

I can fancy that some may laugh at my boldness, or, as they may even consider it, presumption, in speaking of the "English school of pianoforte playing." The most likely to laugh are those of my countrymen who know a little about music, but who have not been musically educated to think or judge for themselves. Led away by this or that fashion, which they are obliged to consider as their law, they will tell you nothing is good in music which is English. But the *really* intelligent (and not too much prejudiced) foreigner will, I believe, hold out the hand of fellowship to a brother artist, despite of clime or country. The great foreign artists have done us good. They, too, have felt the power of our appreciation as a musical nation. How much Mendelsohn thought of the English as a musical people whose country Handel had adopted as his second fatherland! And why should the English lose sight of their individuality and nationality? Purcell and others, on to Bishop, how thoroughly English! Rossini, when introduced to Bishop, began to hum the theme of "When the wind blows;" so English in style and even instrumentation, with its frequent use of the bassoon as a solo instrument, after the manner of Calleott and others. Of course, as we have advanced, in *some* things, as a musical nation, advantage has been taken of improvements in other countries. But to return to the pianoforte executant. In order to form touch, I trust I may have shown (although I feel I have a great deal more to say on the subject) that it is absolutely necessary to increase in every way the intelligence of the player, that the student should be able to read and

hear music on paper in the mind's ear. As I have before stated, the more the pupil can feel the ideal the greater power will he have with the actual. As one great proof of being able to do so, let those who are examined in the pianoforte classes be left to themselves (as in harmony classes, &c.,) away from the pianoforte, and finger their music. They must then be compelled to hear music in the mind in order to finger according to the scale, the chord, and the expression of the passage, even more than those who have to do their harmony exercises in like manner. I have known a young lady, remarkably clever, who gained a first prize of large amount from one of the universities, but who had never heard (in the mind) a note she had written—it having been a matter of abstract figures and calculation apart from music.

Then, again, the student should understand form and plan in composition, or how can he give an intelligible or intelligent reading of any work without doing so? A pianoforte player will be very confined in his ideas if he fancies he can learn the pianoforte from merely studying the pianoforte. How much is learnt from hearing an orchestra. Schumann most wisely said that a pianoforte performer should sit down to it with the feeling of instrumenting for an orchestra. All these adjuncts will help the student towards good tone. Of course, it is the right thing sometimes to watch the fingers, &c., but, even in teaching, if so much is tried to be effected by the eye, the ear (even of the teacher) stands a chance of becoming dormant. Pupils should learn how to exert their ears and understanding. Those who compose, and those who endeavour to do so, are more likely to appreciate the compositions of others. In fact no one can have an idle time of it if he *really* wish to study music—the divine art—for every student should be able to give the meaning of all he does on the pianoforte, not merely playing mechanically through a piece of music at an examination, but explaining harmonies, phraseology, and plan; and, of course, those who can individualize instruments when they hear them will be able to give a better reading to their music when performing it.

(To be continued.)

On a Recent Occasion.

DR SHULDHAM ON CLERGYMAN'S SORE THROAT.

"No part of the work surprised me more than your account of the various expedients resorted to by eminent singers. There if anywhere we might have anticipated something like a fixed tradition. But it seems we have learned nothing from experience, and I can myself testify that even in this matter fashion prevails. Within my recollection an orange or more than one was alone, as a rule, resorted to by members of Parliament requiring aid. Now it is never used. When I have had very lengthened statements to make I have used what is called egg flip, a glass of sherry beaten up with an egg. I think it excellent, but I have much more faith in the egg than in the alcohol. I never think of employing it unless on the rare occasions when I have expected to go much beyond an hour. One strong reason for using something of the kind is the great exhaustion often consequent on protracted expectation and attention before speaking."

W. E. Gladstone.

To John Hullah, Esq.

BRUSSELS.—A new one-act opera, *Tizianello*, music by M. Raoul Pugno, words by M. Armand Sylvestre, will be produced at the Théâtre de la Monnaie in December. Mad. Patti will give a series of representations at the same theatre towards the end of the present month.—M. Humbert has announced a performance at the Fantaisies-Parisiennes for the benefit of the sufferers by the late terrible catastrophe on the Thames.

PRAGUE.—The management of the Theatre has accepted for performance this winter an opera entitled *Jarmila*, music by Herr Th. Bradsky, words by Herr K. Heigel. The work would have been accepted at Dresden also, but for certain religious scruples about the book, which, it was feared, might offend the Court. So, at any rate, the composer was informed by the late Herr Rietz, Musical-Director-General, who entertained a high opinion of the opera in question.

COVENT GARDEN PROMENADE CONCERTS.

On Monday evening the Messrs Gatti brought their series of promenade concerts to an end with an entertainment for their own benefit, and this evening—"Le Roi est mort, Vive le Roi"—M. Rivière will step into the vacant theatre, and open it for five weeks of like amusement. The good fortune which is said to have waited upon his predecessors at Covent Garden this year doubtless gives M. Rivière substantial ground for hope as to his own eventual success. Meanwhile, he promises to deserve support by carrying out a singularly varied and, in the widest sense, popular programme; one which appeals to all tastes, from the gravest to the gayest, from the most lively to the most severe. Thus, on Mondays, lovers of English ballad music will find their turn served; Tuesdays are devoted to operatic compositions; Wednesdays to classical works; Thursdays to "special festivals" of a national character; Fridays to sacred music; and on Saturdays the programme of the previous Thursday is to be repeated with modifications. It should be observed, however, that these distinctions, following the usual course, apply only to the first part of each programme; the second part being given up to pieces of the lighter sort, dance music, and so on. M. Rivière, therefore, throws a wide net, and he must be an "odd fish" indeed who escapes entanglement in some of its meshes. The prospectus invites attention to an unprecedented array of solo vocalists, no fewer than fifty-five names being announced. Many of these, it is true, are at present unknown; but many others give assurance of more or less excellence, as, for example, Mdme Lemmens-Sherrington, Mdme Enriquez, Miss D'Alton, Miss Adela Vernon, Mr Vernon Rigby, Signor Uri, Signor Gustave Garcia, and Mr Wadmore. In the instrumental department we find a number of lady pianists, and also M. Jules Zarebski, the clever gentleman who since the opening of the Paris Exposition has so well displayed the double piano exhibited by Mangeot Frères. M. Zarebski brings the instrument with him, and his performances upon it cannot fail to attract much attention, not alone for their own merit, which is great, but because of the extraordinary manner in which the new combination enlarges the pianist's resources. Other soloists in this department are Mr John Thomas (harp), Mr Van Biene (violincello), M. Bonnisseau (flageolet), M. Lefebre (saxophone), Mr J. Harper (trumpet), and a group of distinguished violinists, including M. Sainton, M. Remenyi, M. Vivien, and Mr Carrodus, with two ladies, Mdme Vaillant and Mdme Blouet-Bastin. The orchestra, numbering nearly eighty, will be led by Mr Eayres. The permanent chorus of forty voices—occasionally increased to 200—is under Mr Josiah Pittman; Mr Lindsay Sloper has accepted an engagement as solo pianist and accompanist; and Mr Rivière himself will act as conductor. The works announced for performance are too many to be enumerated here. Enough that, generally speaking, they have been chosen with a due regard to merit in their respective classes, and with a proper desire not only to please by offering that which is familiar, but also to educate by introducing that which is unknown.

We should add that the "acting" management of the concerts has been placed in the capable hands of Mr Samuel Hayes, at whose benefit on Nov. 7, and that of Mr Rivière on Nov. 9, selections from *Le Petit Duc*, *H.M.S. Pinafore*, and *Les Cloches de Corneville* will be sung in costume by the artists so long associated with the performance of those works.—D.T.

—o—

THE CARL ROSA OPERA COMPANY AT LIVERPOOL.

(From a Liverpool Correspondent.)

The event which stands most prominently forward in marking the last visit of this now celebrated company to the banks of the Mersey is the production of *The Huguenots*, in a manner reflecting more than ordinary credit on Mr Carl Rosa and the talented artists who obey his managerial rule. *Noblesse oblige*. A good deal was expected, it is true, but expectation was fairly distanced by the reality. The announcement of Meyerbeer's fine work attracted an eager audience who filled the Alexandra Theatre in every part. The following was the cast:—Marguerite de Valois, Miss Georgina Burns; Count of St Bris, Mr F. H. Celli; Valentine, Mdme Vanzini; Count of Nevers, Mr Leslie Crotty; Cossé, Mr Charles Lyall; Tavannes, Mr Parry; Retz, Mr Denbigh Newton; Raoul of Nangis, Mr Joseph Maas; Marcel,

Mr Henry Pope; Urbano, Miss Josephine Yorke; Bois Rose, Mr L. Cadwalader; Maurevert, Mr Snazelle; The Watchman, Mr Victor Roberts; Maid of Honour, Miss Ella Collins. Seldom, if ever, has an opera been in every respect so well performed in Liverpool. The result was not owing to the principals alone, but to the chorus and orchestra as well; long preparation, careful training, and artistic zeal, animating all concerned, were everywhere apparent, and combined to achieve a well deserved and brilliant triumph. Mdme Vanzini, as Valentine, won golden opinions, unmistakably manifested by a delighted audience. Both vocally and histrionically she was fine, especially in the grand scene of the fourth act. Here, too, Mr Maas, as Raoul, gave the finishing touch to a most talented impersonation. Vigorous, but not exaggerated, his rendering of the character stamps him an artist in the true sense of the word. His voice and vocalization were much admired. As Marguerite de Valois, Miss Burns worthily sustained her position in the cast, and more than confirmed the good impression she produced here on a former visit. The part of Urbano afforded Miss Josephine Yorke an opportunity of which she did not neglect to avail herself, nor did the audience fail to appreciate her efforts. Mr Henry Pope was effective as Marcel, and the same applies to Mr Celli as St Bris. Mr Leslie Crotty made his first bow to a Liverpool audience as the Count de Nevers, and at once proved his right to be enrolled a member of so distinguished a company. Were a proof needed of the completeness and efficiency marking the smallest details in works produced by Mr Carl Rosa, it would be afforded by the fact that so clever an artist and so general a favourite as Mr Charles Lyall does not consider it beneath him to accept so trifling a part as that of Cossé. Truly when such a spirit as this animates a company, we need not wonder at its making its mark. As I have already hinted, the orchestra and chorus were all that could be desired. At the conclusion the principal performers were called before the curtain. *Maritana*, *Lurline*, and other operas of Mr Carl Rosa's repertoire, have exercised the same charm over us Liverpudlians during the company's present visit as on former occasions.

—o—

MUSIC AT THE ANTIPODES.

(From our own Correspondent.)

Mr W. Saurin Lyster, the late popular manager of the Prince of Wales' Opera House, is now on his way to Europe, for the double purpose of seeking health and obtaining operatic talent for introduction to Australia. Mr Lyster has for seventeen years been almost the sole exter for opera in this part of the world. His enterprise has always been unselfish, his chief aim being to please the public. In this he has been nearly always successful, but on many occasions at the expense of his coffers. His latest loss was by the production of *Loengrin*, which was placed upon the stage and generally produced in a style that would have done credit to a London theatre. Mr. Armes Beaumont, a favourite tenor, accompanies Mr Lyster. The music-loving portion of Australian colonists cordially wish both gentlemen a speedy return, after a pleasant and beneficial trip to the old world. The Operahouse is at present occupied by a dramatic troupe organized by Mr G. B. W. Lewis, the lessee of the Academy of Music. Mr Creswick, the well-known tragedian, who is at present appearing in Adelaide, will shortly occupy the boards of this house.

Mdme Olga Duboin, a Muscovite pianist from Moscow, has been giving pianoforte recitals in the Town Hall with considerable success. Mdme Duboin has had the courage to fill in the programmes at her entertainments with her own performances exclusively, and with a result which many persons would not have expected.

Master Ernest Hutchinson, a child seven years old, called the "Australian Mozart," has recently given some farewell concerts prior to his being taken to Europe to undergo a course of musical instruction. The child played some of his own compositions at these entertainments.

J. T. L. F.

Melbourne, August 6, 1878.

ROME.—The *Hamlet* of M. Ambroise Thomas, with Sig. Graziani in the title part, will be given this winter, under the direction of Sig. Mancinelli, at the Teatro Apollo. Mad. Bernau, a new candidate for high lyric honours, is to be the Ophelia.

SCRAPS FROM PARIS.

M. Gounod's *Polyeucte* is promised positively at the Grand Opera for Monday next, the 7th inst., but, despite the decided character of the promise, would the public be surprised were the event not postponed a little longer? No one can predict with confidence what will happen from one moment to another, and assuredly not the manager himself, otherwise he would have taken measures to guard against the misfortune which overtook him last Tuesday. *Le Prophète* was announced, but the tenor was taken ill and there was no one to supply his place, so a notice had to be posted up to the effect that there would be no performance. There would have been an overflowing house as usual, no doubt, and the pecuniary loss inflicted on M. Halanzier for his want of foresight must have been severe. With the vast resources at his command he surely ought to have been able to surmount an emergency at which a London *conférencier* would laugh, but it is not always that we can say: "They manage these things better in France." This is about all the news afforded by the Grand Opera this week, except it be that the new minister of Public Works has included in the estimates of his department of the public service for 1879 a sum of 1000 francs for installing the library, the archives, and the models of scenery in the pavilion which, according to the architect's original plans, was to be reserved for the private use of the sovereign. It may likewise be mentioned that M. Halanzier has granted M. Lassalle, the baritone, leave of absence so that the latter gentleman may sing three times in M. J. Massenet's *Roi de Lahore* at the Scala, Milan.—A large organ by Cavaillé-Coll will be fitted up at the Opéra-Comique for the performances of M. Gounod's *Roméo et Juliette*.—Tuesday, the 8th inst., is the day appointed for the production of *Les Amants de Vérona* at the Théâtre-Lyrique. Let us hope that nothing will occur to prevent this arrangement from being carried out. The composer's patience has surely been severely tried during a period of no less than fifteen years. The Marquis d'Ivry, as we learn from M. Arthur Pougin, is an amateur composer, a Burgundian by birth, who has from his earliest childhood entertained a devoted fondness for music. Born at Beaune on the 4th February, 1829, he was scarcely eighteen ere, without having received any special education, he wrote the words and music of an opera entitled *Fatma*. A few years later he came to Paris and composed two one-act comic operas, *Quentin Metzys* and *La Maison du docteur*, but could not get them brought out, despite of all his efforts. The second of the two works, however, was produced at Dijon in 1855, and the score published. Feeling the necessity of learning to write correctly, the Marquis now took lessons in counterpoint from Leborne, supplementing them by a complete and exhaustive course of composition under M. Aristide Hignard. A short time afterwards he undertook to write another one-act comic opera, *Omphale et Pénélope*, for the Théâtre-Lyrique, but, when he had completed his task, a change occurred in the management, and the work was left on his hands. It was at this period that, wishing to carry out a long cherished project, he determined to write the libretto and music of an opera founded on Shakspere's *Romeo and Juliet*. He had completed half of it when, towards the end of 1864, happening to be at Rouen, he learned from the Abbé Franz Liszt that M. Gounod was engaged on the same subject. This was a terrible shock for the Marquis but he continued nevertheless with his composition, and, desiring to place his originality for ever beyond the possibility of doubt, published the score, under the anagrammatic pseudonym of *Richard Yrrid*, a few days previous to the production of M. Gounod's *Roméo et Juliette* at the Théâtre-Lyrique. A short time subsequently, as already mentioned in these Scraps, M. d'Ivry's work was performed by the pupils of the celebrated Duprez, whose son and daughter sustained respectively the parts of the hero and heroine. The verdict pronounced by the musical critics invited to attend was highly favourable. But the author himself thought he saw room for improvement. He altered much of what he had written, added a fifth act, and gave great importance to the personages of Mercutio and the Nurse, who occupy anything but prominent positions in the score of M. Gounod. Should *Les Amants de Vérona* prove a success, M. Capoul, it is said, intends producing the *Française de Rimini* of M. Ambroise Thomas.—The part of the heroine in *La Grande Duchesse* at the Bouffes-Parisiens will be sustained, not as erroneously stated, by Mdlle Aimée, but by Mdlle Paola Marié.

The musical and dramatic entertainment given in the large hall

of the Trocadéro, for the benefit of the Association of Dramatic Artists, was a great success. All the celebrities, vocal and histrionic, with one exception, who had promised their aid, loyally redeemed their pledge. Music was represented by Mdlles Bloch, De Reszkó, Isaac, Judic, MM. Gaillard, Talzac, and Berthelier, while dramatic art was incarnate in Mdlme Marie Laurent, Mdlles Sarah Bernhardt, Favart, M. M. Delaunay, Coquelin, Coquelin Cadet, Maubant, F. Febvre, Dumaine, Thiron, and St Germain. All were much applauded, especially M. Coquelin after reciting, in form of epilogue, some verses in which the author, M. Eugène Manuel, thanked the foreigners who were present for their attendance. The verses were much appreciated, especially those referring to the President of the Association, Baron Taylor. The receipts amounted to 14,895 francs, *plus* 1,500 francs accruing from the sale of M. Manuel's verses.

Although the list of prize winners has not been officially published, the names of most of them are pretty well known. For Class 13, Musical Instruments, they are: Grand Prize of Honour, M. Cavaillé-Coll, for his large organs; Gold Medals—for organs, M. J. Merklin, Lyons; for Pianos, MM. Erard, Pleyel, Henri Herz, Paris; Ehrbar, Vienna; Schröder, St Petersburg; Hopkinson, London; Gaveau, Mangeol, Paris; for Harps, M. Erard, Paris; for Harmoniums, MM. Débain, Mustel, Rodolphe, Paris; Mason and Hamlin, New York; for Mechanical Pianos, M. Schwander, Paris; for Bow-Instruments, MM. Gaud and Bernardel, Brothers, Paris; for Wind Instruments, MM. Besson, Goumas, Paris; Mahillon, Brussels; for Brass Wind Instruments, M. Courtois, Paris.—At the fourth Russian concert in the Trocadéro, a great, perhaps the greatest, attraction was the singing of Mdlle de Belocca. On Sunday the 26th ult., MM. Anton Rubinstein and Henri Wieniawski started for Russia—Miss Emma Thursby, who has been stopping here in a private capacity, will probably pay a professional visit in the winter.

THE THREE CHOIR FESTIVAL.

On Saturday the final meeting of the stewards of the Worcester Festival of the present year was held at Worcester to wind up the accounts and ascertain the results of the late festival. The chair was taken by Lord Hampton, in the absence of Earl Beauchamp, chairman of the Festival Committee, and among those present were Baron Amphlett, Sir E. A. Lechmere, M.P., and Sir R. Harrington. The Rev. T. L. Wheeler, secretary, produced an account of the receipts and expenditure, which showed that, although the fees to the principal artists were higher than ever, the receipts from the sale of tickets had exceeded the expenses by over £97. Independent of this balance, the amount received at the doors of the cathedral and in subsequent donations was £1,504 12s. 4d. This is the largest amount ever realized at a Worcester Festival for the Clergymen's Widows and Orphans Charity, with one exception—in 1860, when £1,814 was collected. The whole of the amount is available for division between the three associated dioceses of Worcester, Hereford, and Gloucester. Where a surplus of receipts over expenditure is realized, which is not very often, the amount is usually invested in the Funds, and this course was adopted on Saturday, the £97 being added to the amount already accumulated, and which brings in an annual income of nearly £100. Votes of thanks were passed to the committee and officials, and the standing Festival Committee was re-appointed.

ST GEORGE'S HALL, LIVERPOOL.

Programme of Organ Recitals by Mr W. T. Best.

THURSDAY EVENING, SEPT. 26th:—

Organ Concerto, No. 4, in F major	...	...	...	Handel.
Romanza, "Could I through ether fly" ...	...	...	...	Molière.
Air with Variations, in G minor	...	...	...	J. L. Hatton.
Fantasia Cromatica e Fuga	...	...	...	Bach.
Andante from the Fourth Symphony	...	...	...	Mozart.
March, "Les Enfants de la Garde"	...	...	...	Ad. Schloesser.

SATURDAY AFTERNOON, SEPT. 28th:—

Overture, <i>Die Zauberflöte</i>	...	...	...	Mozart.
Duet, "Dans ce séjour" ...	...	...	...	Rossini.
Allegretto Maestoso, in A major	...	...	...	Th. Salomé.
Prelude and Fugue, in D minor ...	...	...	...	G. F. Hatton.
Andante from the Symphony in C minor	...	...	...	Beethoven.
Ronde Militaire, <i>Jeanne d'Arc</i> ...	...	...	...	C. Gounod.

(To the Editor of the "Musical World.")

SIR,—Your insertion of the enclosed correspondence in your next paper will greatly oblige your obedient servant,

T. THORPE PEDE.

51, Haverstock Hill, Sept 30, 1878.

"Mdme Cave-Ashton, whose portrait we have this week the pleasure of publishing, is a daughter of the late Mrs Holman Andrews, an eminent teacher of singing, at whose residence in Bedford Square the subject of this notice was born, April 17, 1855. Her musical education was commenced and completed by her mother, and in May, 1873, she made her first appearance in public at the opening of the Alexandra (now the 'Park') Theatre, Camden Town. In consequence of her success during a year's engagement, she received offers from no less than ten managers, but after a short provincial tour with the "Globe" company (amongst whom were Miss Carlotta Addison, Mr Arthur Cecil, and the late Mr H. J. Montague), she turned her attention to concert singing. She accompanied Mr Sims Reeves on several concert tours, and appeared many times on the stage in conjunction with that eminent artist. During the whole of the autumn season of 1877 she was engaged as one of the principal sopranos of the Rose Hersee Opera Company, and rapidly became a favourite with the public. Her operatic repertory includes no less than twenty operas, and her graceful, intelligent, and piquant acting is no less worthy of praise than her charming vocalisation. Her marriage to Mr Cave took place between three and four years ago. All who enjoy the pleasure of her acquaintance will concur in saying that her generosity and amiability of disposition are as remarkable as her undoubted artistic merits, and her future career will be watched with interest by friends and admirers in almost every part of the United Kingdom."—(From the "Sporting and Dramatic News.")

"DEAR MRS CAVE,—My attention has been called to a notice in the *Sporting and Dramatic News* of to-day, which I must confess has not a little surprised and hurt me, and the monstrous untruth and injustice of which I should be sorry to suppose you have had anything to do with. It is a fact generally known that you came to me a novice, with a voice greatly injured by physical singing in masses, without having had any previous legitimate training, and you will remember telling me that you had lost your voice some time before through the want of proper culture. Seeing that it is so fresh in my mind, and must be equally so in yours, that you wrote to me, more than once, acknowledging all I had done for you, letters to which purport I retain; and seeing that so recently as the 6th of July, 1877, your husband, in a speech at my house before some forty pupils and friends, acknowledged that you owed all to me, and on my meeting him at Charing Cross shortly afterwards he suggested an annual arrangement for my keeping you in professional training, I should be sorry indeed to inculpate either you or him in this most untruthful notice, which cannot be allowed to remain uncontradicted.

"My object in writing to you before taking legal steps is to ask you if you know or can give any clue to the writer of the said notice. I have this morning consulted my solicitor, who is of opinion that the most honourable course on your part would be to write such a letter as the notice demands, and which should be inserted in the next issue of the paper; otherwise I shall be compelled to lay the whole matter, in common justice to myself, before my solicitor, and bring the same before the public. I would not but for this great injustice allude to the fact that I have not as yet ever received one farthing for the unceasing labour I bestowed upon you in cultivating and developing your voice and bringing you out in *Marguerite*, *The Magic Pearl*, &c., with such unqualified success. Waiting your immediate reply, I remain, yours faithfully, "T. THORPE PEDE.

"Sept. 21, 1878."

"DEAR MR PEDE,—Your letter has been forwarded to me here. I am very sorry you should feel hurt at the accidental omission of your name in the notice of my life; however, I have by this post written to the Editor of the *Sporting and Dramatic News*, asking him to be so kind as to insert a few lines from me in the next issue of the paper, in which I rectify the mistake which occurred last week. I am really sorry you should take up this matter with such warmth, for I have always felt indebted to you for the benefit you did me during my engagement at the Park Theatre. You must excuse my mentioning that, for the past four years and a half my dear mother has been my sole instructor both in operas and oratorios.—Faithfully yours, "GERTRUDE CAVE-ASHTON.

"Miss Turnbull, Syon Street, Tynemouth,
Northumb. rland, Sept. 24, 1878."

"DEAR MRS CAVE,—Truth against the world. Your letter is not at all what I expected from you, I can only regard it as evasive, and nothing short of the admission of facts will satisfy me. Did you, or did you not come to me a novice, in answer to my advertisement for voices to be trained for the lyric stage? Would you have ever sung in *Marguerite* but for the unceasing labour I bestowed on you every day for seven months in cultivating and developing your voice, *prior* to the opening of the theatre? And still more would you have ever sung in *The Magic Pearl* but for my having continued to give you lessons with the same unceasing labour and interest? Your late mother, at least, had the justice to admit on all occasions in my presence that you owed everything to me, and she likewise acknowledged the same to some of my pupils. Again, did your husband or did he not admit this same fact before a number of friends and pupils on the 6th July, 1877, at my house? If your mother has been your instructress since you left the theatre, by which, I presume, you mean that she got you up in the operas and oratorios in which you have since sung, that is a very different thing to training and developing the voice and making an artist. Singers are not found like blackberries, and if it were so easy to make them how is it that you, Mdme Alice Barth, Enriquez, and other pupils of mine are amongst the foremost? If you felt so satisfied with your singing when you came to me why did you continue to come to me for daily lessons, when I was obliged to keep you constantly to exercises, as you had no command of the voice beyond 'Fa' on the fifth line of the stave, and from 'Do' below the stave to 'Fa,' your voice was weak and inflexible, nor had you any idea of taking breath or opening the mouth properly; and why did your husband in August, 1877, finding that you had, at that time, considerably fallen off, ask me to make an annual arrangement to keep you in training? And this, too, according to your letter received this morning, was at the very time when your mother was what you call instructing you. Again, was it not through your mother seeing what I had done for you that your sister Edith came to me for instruction, and continued studying with me until July, 1877? Yet in the face of these facts you express a regret that I should feel hurt at being perfectly ignored, or, as you call it, 'at the accidental omission of my name.' Lastly, is there one word in this letter that you can honestly repudiate? Ingratitude to a 'Benefactor,' which your mother termed me, cannot dwell in the heart of a true artist.—I remain, yours faithfully, "T. THORPE PEDE.

"Sept. 26, 1878."

(To the Editor of the "Sporting and Dramatic News.")

"SIR,—In your brief notice last week of my professional career you omitted to say that during my first public engagement (at the Alexandra—now Park—Theatre) I received much kind and beneficial instruction from Mr Thorpe Pede. Will you do me the honour to insert these few lines in your next issue?—I am, Sir, your obedient servant,

"GERTRUDE CAVE-ASHTON.

"27, Henrietta Street, Cavendish Square,
Sept. 25, 1878."

"DEAR MR PEDE,—Your letter of the 26th to hand. I wrote, as I told you, to the *Sporting and Dramatic News*, and I have no doubt the letter is in to-day's paper. Having rectified the omission I do not see there is anything further to be done.

"I leave here after the concert to-morrow night, and arrive on Sunday at Blackpool, where (at the Winter Gardens), if you have any cause for writing, a letter will reach me.

"Faithfully yours, "GERTRUDE CAVE-ASHTON.

"Tynemouth, Sept. 27, 1878."

DRURY LANE THEATRE.—An operetta entitled *Angela; or, a Woman's Wit*, an adaptation of Leocq's *Gandolfo*, was produced on Saturday last, for the first time in England, as a *lever de rideau*. The music is bright and sparkling, and the plot sufficiently interesting to secure the attention of the audience. The adapter, Mr Lawrence Kingston, has preserved the situations of the French original and made judicious alterations in the story to suit an English Theatre. The characters are played by Misses Lonsdale, Lyndhurst, and Hudspeth, Messrs Howard and Lascelles. Miss Lyndhurst won an unmistakable encore for a pretty drinking song, and Miss Hudspeth's delineation of a lively waiting-maid, who plays a considerable part in the story, left nothing to be desired. The overture and accompaniments were well performed, and the operetta was very warmly received by a crowded house.

DEATH.

On September 28, at Kennet Road, Harrow Road, after a long illness, WALTER HERMITAGE, organist of Lock Chapel, deeply regretted.

To ADVERTISERS.—*The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

The Musical World.

LONDON, SATURDAY, OCTOBER 5, 1878,

(*To the Editor of the "Musical World."*)

SIR.—It is not so very many years since the majority of the so-called educated classes in England used to laugh at the idea of art in America. Readers of *Sam Slick* and of books written in imitation of that work of fiction gave our Transatlantic cousins credit, it is true, for ingenuity in producing wooden nutmegs, clocks without insides, wringing machines, lawn-mowers, and egg-beaters, but obstinately denied that they would ever make themselves a name in general literature, poetry, painting, or music. Such incredulous persons persistently ignored the circumstance that America is a young country. Yet, young as she is, men like Washington Irving, Longfellow, Bryant, Power, not to mention a host of others, went far to prove even then that Americans were not quite such a mere mechanical, matter-of-fact race as was asserted. In these days of railroads and electric telegraphs, nations move rapidly forward on the road of civilization and culture; a lustre now suffices in many things for them to advance further than their forefathers advanced in a century. Were examples wanting, I might point to the strides made in the matter of music by those whom purblind and, I am afraid, prejudiced, critics, derided and stigmatised as possessing no sentiment for aught of the sort. It is true that the Americans have not produced a Bach, a Handel, a Mozart, a Mendelssohn, a Rossini, or an Auber. But they are learning to love and honour those great masters more and more every day; they study and perform those masters' works with increasing zeal and frequency, thereby elevating their own taste and strengthening their own judgment. Devoted and enthusiastic scholars not unfrequently become masters in their turn. Those who sneer at the idea of an artistic America should remember that it is but very lately that the parrot-cry about England's not being a musical nation has been proved to be as stupid as it is false.

More especially in one of the practical branches of music has America reason to be proud and hopeful. Her vocalists are steadily becoming more numerous and more highly esteemed every day, and their reputation is no longer confined to the country of their birth. I could go through a long roll of them, had I time and space, but, as both fail, I will restrict myself to mentioning Miss Minnie Hauk as a bright example of the artists to whom I allude. Her career is an instructive one, and I will briefly give some of its most salient and interesting points, which may be new to your readers.

In 1856, a young girl, not over fifteen, was brought to Max Maretzek. He looked at her; he listened to her; she had a bright, soprano voice, and a certain unconscious and spontaneous grace of action and utterance that impressed him. He sent her to a singing-master named Errani, whom he paid to give her lessons. She was an apt scholar, and in six months had possessed herself of two or three of the higher *rôles* of the Italian repertory. In the winter of '67-8

she made her *début* at the Winter Garden, New York, in the *Sonnambula*, under Mr Maretzek's *bâton*. It was a fair success. Few more youthful Aminas had ever presented themselves to an American public, and the unpretentious girlishness of this one produced a favourable impression. Still, no one thought at that time little Minnie Hauk was wonderfully precocious. It was not even claimed for her by her manager, as has been claimed for so many immature singers since, that she was a second Patti. Mr Maretzek's opinion was that she would, with training and judicious management, make a popular and acceptable light soprano. He is not known to have predicted anything phenomenal of her. Minnie Hauk, however, possessed one trait that no manager could very well detect at that time. She had in her blood persistence and patience, qualities not generally accredited to the American temperament, and it is to them that much of her after success is attributable. There was no operatic star in New York at the time except Miss Kellogg, who patronised the girl a little, and allowed her to sing on the same evenings with herself. Thus, in *The Carnival of Venice*, Miss Kellogg took one soprano part and the fair tyro the other. An influential critic wrote of the performance as follows:—

"It may not be out of place to say of these charming singers thus brought fortuitously together, that while they appeared so evenly to the admiration of the public they are essentially unlike in temperament, talent, and tendency. One is peculiarly a vocalist. The other is a singing actress. Miss Kellogg's voice is the most extensive in range and the largest in tone, but lacks the brightness and easy volubility of the other. Miss Kellogg sings with skill, Miss Hauk with natural impulse. When experience has ripened these girls into accepted *prime donne*, it will be said of one that she is an admirable artist, of the other that she is a charming singer and actress."

The next advance Miss Minnie made in public favour was due to her impersonation of Zerlina in *Don Giovanni*, with Mdme Parepa and Miss Kellogg in the two other leading female characters. Then came a ruinous season at the Grand Opera-house under Lafayette Harrison. When it reached its close Max Maretzek determined, if possible, to save Minnie Hauk for the future. Her parents were poor, and it was necessary for her, if she was to become a sterling singer, to be sent out of the country. The manager stated the case to a gentleman of the name of Lawrence Jerome, who, after hearing her sing, most generously undertook the responsibility of her education.

She came to Europe, where she at once ran the risk of wrecking all her future. Instead of settling down, in pursuance of the plan agreed on ere she crossed the Atlantic, to quiet and persevering study, she listened to the voice of the charmer, as personified in a certain speculative *impresario*. This gentleman endeavoured to try what puffery might do. He announced the young lady in Paris by means of a series of marvellously romantic anecdotes, one more wonderful than the other. She was described as a kind of half civilized Pocahontas, riding a mustang bare-backed, and worshipped by all the aborigines of the continent as a dusky daughter of the Sun. The *Gaulois* and the *Figaro* spun the most brilliant biographies. One of them told how a New York millionaire, while travelling on the plains, had been attacked by Indians, who proceeded to torture him in the approved fashion. While thus engaged, they were startled by the apparition of a beautiful maiden dressed in wampum polonaise and buckskin train, and singing "Batti, batti," who soothed their savage breasts and rescued the millionaire. In sheer gratitude he built her a marble opera-house in New York city, and poured his fortune at her feet.

La Mode Illustrée gave an account of the effect the American miracle produced on Auber when she sang for him. He was represented as throwing up his arms convulsively at the first note, and exclaiming "Mon Dieu! It is a crystal bell struck with a velvet hammer!" and then becoming insensible.

This, however, may remind some readers of a slightly similar performance of Rossini's, when Mrs Moulton was taken to him. If we are to believe the Parisian journalists, he listened to her opening notes, pressed his hand upon his heart, and, as his head sank upon his bosom, muttered, "Ah, yes! it is the voice that sings to me in my dreams when I am composing." Despite, however, the manager's preliminary puffs, Minnie Hauk did not achieve a triumph. The day after her first appearance one of the critics wrote: "All the songstresses not on duty were at the Italian Opera last night, to hear Minnie Hauk. They observed her. They studied her. All of them slept well. The serpent of envy did not bite their hearts."

This was in January, 1869. Minnie Hauk had been exposed to a great peril, but fortunately was not crushed by it. On the contrary, she is probably indebted to it for the position she now occupies and the fact that her reputation is European. Her eyes were opened. The truth, convincing and irresistible, flashed upon her. On leaving the French capital for Germany, she determined to put her trust in unflinching, conscientious hard work alone. She steadfastly carried out her determination. For years she continued the most zealous of students, even after she had begun to reap the reward of her efforts. We know the result. Despite of opposition and intrigue, she became the popular favourite at Berlin and Brussels; in Vienna, her name was a household word; in London, she was a revelation. Who can ever forget her Carmen?

Ere long she will once more appear in New York. But under what altered circumstances. She left the Empire City a promising girl. She returns a consummate artist. Her countrymen should be proud of her, for she is one of those who represent their art-progress, of which I spoke in the commencement of my letter. That Minnie Hauk will achieve a triumph is certain; I only hope her success will not cause her to make as long a stay in America as she has made in Europe. We cannot wait so long before hearing her again.

X.

CONCERTS VARIOUS.

THE fourth and last of the series of Quartet Concerts announced to be given by the London Conservatoire of Music took place on Monday evening in Langham Hall. The quartets were Mendelssohn's Op. 44, No. 1, Beethoven's No. 10 (for two violins, viola, and violoncello), and Mozart's in G minor (for pianoforte, violin, viola, and violoncello). The executants were Messrs H. C. Cooper, Halfpenny, Lawrence, Baumann, and Miss Nina Brunel. The solo pieces were Vincent Wallace's Nocturne for violin and Mozart's Rondo in B flat for piano. The singers were Mlle Emilie Petrelli, Misses Louisa Browne, Edith Shield, Venie Roy, and Mr Vernon Brett. Mr Lansdowne Cottell accompanied the songs.

A GRAND evening concert took place on Saturday, September 28, at Exeter Hall, in aid of the sufferers by the late terrible disaster on the Thames, and no less than nine members of the Royal Family lent their names as patrons. Thanks are due to the artists who kindly gave their services. The ladies were Mdmes Edith Wynne, Anna Williams, Mary Davies, Antoinette Sterling, Annie Butterworth, and Nouver, vocalists; Miss Bessie Waugh and Mdmme Viard-Louis, pianists. The gentlemen were Messrs Wilford Morgan, Pierson, Maybrick, Federici, Herr Carl Stepan, and Signor Isidore de Lara. Mdmme Antoinette Sterling was encored in each of her songs. Mdmme Edith Wynne had to repeat Sullivan's "Let me dream again." Miss Butterworth was heard to advantage in "The Storm" (Hullah) and "Tidings o'er the sea" (Hatton), and Miss Mary Davies pleased so much in "When the heart is young" that we regretted her non-appearance in the second part. The fair

pianists were both very successful. Signor Isidore de Lara gave, very finely, M. Faure's "Les Rameaux," and was recalled with great applause. Mr Maybrick, on being encored for "True Blue," sang "Nancy Lee," and Mr Pierson pleased in "Eily Mavourneen." The Orpheus Glee Union assisted. Mr Henry Barker, Mr Kingsbury, and Signor Corani were the conductors.

PROVINCIAL.

THE KENNEDY FAMILY.—The following is from *The Manchester Examiner and Times*:—"Last night's entertainment was entitled 'A Nicht wi' the Jacobites,' the programme being composed of songs and stories of the rebellions in favour of the Stuarts in 1689, 1715, and 1745. Mr. Kennedy, in his own inimitable way, tells the stories of the three rebellions, and, if he occasionally is too Scotch for the understanding of an English audience, one has only to watch his face for an unmistakable interpretation of the point or jest. So entertaining and amusing is he in what may be called the lecture part of the programme, that one is sorry almost that he is interrupted by illustrations; and then again, whilst the inspiring songs of the Jacobites are being sung, one is loth to leave them for the narrative. In the musical part of the entertainment, Mr Kennedy, who himself is unapproachable in the rendering of the songs of his native land, is most ably supported by his three sons and three daughters, all of whom are accomplished vocalists. Miss Marjory and Miss Helen Kennedy are also excellent pianists."

FALMOUTH.—A grand evening concert took place on the 24th ult. in aid of the Orphan Home and Dispensary, the attraction of the evening being the engagement of Signor Isidore de Lara, who was received in a most enthusiastic manner by the large and distinguished audience. Signor de Lara gave a charming song of his own composition, "I am thine, and thou art mine" (encored). We cannot go into details, but will only add that a song by Emanuel Aguilar, "The Ferry Boat," specially pleased the audience; and a young lady from Redruth, Miss Heath, was warmly encored in Mr Molloy's "Clang of the Wooden Shoos." Mr Robinson conducted in a most efficient manner.

CHICHESTER.—On Thursday evening, the 19th ult., a concert was given in aid of the funds of the Literary Society and Mechanics' Institute. The artists were Misses Susannah Cole, Adelaide Newton, Prytherch, Messrs Vivian, Coventry, and Cole. The room was not so well filled as we had expected, but the inclement weather accounted for the absence of many who had a long way to come. The warmth of the audience, however, made up for their paucity, and the singers were called upon to repeat their "vocalisms" and the pianist (Miss Prytherch) both her solos.

ARUNDEL.—Mr J. Parry Cole gave a concert at the Town Hall on Tuesday the 17th ult. Mr Cole was formerly organist of Arundel Church, and was much esteemed. Consequently his old friends and pupils, notwithstanding the bad weather, mustered strongly to welcome him. Mr Cole was assisted by Miss Susannah Cole (encored in "Tell me, my heart"), Miss Adelaide Newton, Messrs Gerard Coventry, and Henry Vivian (vocalists), and Miss Prytherch (pianist). The fair artist's performances pleased so much that she was compelled to repeat both her solos.

BRIGHTON.—The new Terrace and Promenade at the Royal Aquarium have been opened with all due ceremonies. Last Saturday Mdmte Patey and Miss Lillie Albrecht were the attraction at the concert, Mdmte Patey singing in perfection "Lascia ch'io pianga," and Miss Albrecht obtaining great applause for her performances on the pianoforte. To-day the vocalists are to be Miss Larkcom and Signor Bonetti. Next Tuesday the annual autumn choral festival in connection with the Brighton Sunday Schools will be held in the Dome. Mr Kuhe announces the first of his annual series of three pianoforte recitals for Wednesday morning, and his annual grand evening concert for Thursday evening next, when Mdmte Albani, Mdlle Helene Crosmond, Mdmte Trebelli, Mr Carrodus, &c., will assist. Mr Wilem Coenen announces the first of his three chamber concerts for Wednesday evening.

LEEDS.—The re-opening of the Victoria Hall is an event that fairly deserved to be commemorated. Accordingly a few of the more enterprising spirits among the Corporation thought that a couple of concerts in aid of the medical charities of the town would give to the re-opening the *éclat* they merited, and benefit most praiseworthy institutions. These gentlemen set to work with a zeal and heartiness which deserved, and, we are happy to add, has secured success. The first concert, on the 20th ult., was creditable to all concerned. The chorus was one of the best heard since the festival. However, good choruses are not difficult to be formed in Leeds; bands are not quite in the same category. But the orchestra on the present occasion acquitted itself more than creditably. Rossini's *Stabat Mater* formed the first part of the programme, and

was performed admirably. The principal vocalists were Mdme Rose Hersee, Mdme Enriquez, Mr Barton McGuckin (in place of Mr Vernon Rigby, unable to appear through indisposition), and Signor Federici. The most noticeable items were the "Cujus Animam," splendidly sung by Mr McGuckin; the "Fac ut portem," in which Mdme Enriquez narrowly escaped an *encore*; and the "Inflammatus," which was absolutely and vociferously encored, though Mdme Hersee declined to accept the compliment. The second part of the programme consisted of miscellaneous selections. The first and best was the March from *Tannhäuser*, for chorus and orchestra. The band was heard in a portion of the music from Mendelssohn's *Midsummer Night's Dream*, in Gounod's "Marionette March," and in the overture to *La Gazza Ladra*. The chorus gave two delightful part-songs, and each of the soloists had songs, the majority of which were encored. The conductor was Dr Spark, who managed admirably the large body of vocalists (upwards of 300) he had before him. Mr Carrodus, the distinguished Yorkshire violinist, was the leader, and the duties of organist were effectually performed by Mr J. K. Pyne, of Manchester. The programme of the second concert consisted of portions of *Judas Maccabeus* and miscellaneous selections.

LIVERPOOL.—The only novelty presented by the Carl Rosa company this season at the Alexandra Theatre has been *The Huguenots*, in which—says the *Liverpool Post*—Mdme Vanzini and Mr Maas have equally surprised and delighted the audiences. The tenor, so favourably noticed by the Parisian critics both for his voice and style, proved himself worthy of all that had been written of him, and by his admirable performance of Raoul established his title to being one of the best and most sympathetic tenors since Mario.—The short engagement of Mr Carl Rosa's Opera Company at the Alexandra Theatre was made especially interesting—writes *The Mercury*—by the production of Meyerbeer's *Les Huguenots*, which, as every musician knows, must inevitably fully test the musical capabilities of any lyric combination. A crowded house was attracted by the announcement of the performance, and there could scarcely have been a difference of opinion as to the highly satisfactory nature of the representation. Amongst the principals in the cast Mr Joseph Maas deserves a prominent place in connection with his splendid representation of Raoul, which could scarcely have been excelled in declamatory and vocal power. Histrionically, Mr Maas' impersonation was full of fire, and his vocal efforts, especially in the grand duet of the closing act, clearly proved that in him the English opera has found an exponent who may well challenge comparison with either past or present prominent tenors. Miss G. Burns, was Margaret de Valois; Mdme Vanzini, Valentine; and Miss Josephine Yorke, Urbano. Mr Leslie Crotty, one of the new members of the company, sang and acted as Nevers in a highly efficient manner. Mr H. Pope was Marcel; Mr Celli, St Bris; Mr C. Lyall, Cossé; Mr D. Newton, Retz; and Mr Snazelle, Maurevert.—A trio of stars like Nilsson, Santley, and Sims Reeves gave a special attractiveness to Mr Pyatt's grand concert at the Philharmonic Hall on Friday evening, Sept. 27, and drew a very large and highly enthusiastic audience, notwithstanding the high prices of admission. Mdme Christine Nilsson sang "From mighty kings," "Al fin son tua," two Swedish national songs, and took part with Mr Santley and Mr Reeves in Barnett's trio "The Magic-wove Scarf," from *The Mountain Sylph*. Miss Orridge sang "Wapping Old Stairs" (encored) and Hullah's "Storm." Mr Santley gave Blumenthal's "Hebe," Schubert's "Erl King," and "The Arethusa"; the two latter numbers being encored, in response to which he gave Gounod's "Maid of Athens" and "The Vicar of Bray." Mr Sims Reeves, who seems to have recovered from his recent illness, was greeted with enthusiastic applause, and sang "The Pilgrim of Love." In response to an *encore* for "The Bay of Biscay" he gave "Come into the garden, Maud." Mr Henry Nicholson (flautist) and Mr Sidney Naylor (pianist) contributed to the success of a concert which worthily opened the "Pyatt tour" throughout the provinces.

PROFESSOR MACFARREN ON MUSIC.

On Saturday Professor Macfarren, the Principal of the Royal Academy, delivered the opening address to the students, the occasion being the commencement of the new academic year. There was a large attendance, among the professors being Messrs Brinley Richards, John Thomas, Walter Macfarren, Arthur O'Leary, H. R. Eyers, Manual Garcia, S. Kemp, G. Benson, P. Goldberg, H. Regaldi, F. Amor, W. Dorrell (director), and Mr John Gill, the secretary.

Professor Macfarren, after referring in feeling terms to the death of one of the students, named Cockram, through the terrible disaster to the Princess Alice, said "they started now on a new year. There were regrets very far slighter than that he had just mentioned—the regrets of those who formed strong hopes from the July

examination, and were disappointed in those hopes; but whatever regrets might be entertained for the moment's non-success should be the stimulus to stronger exertions for the future. There were countless accidents which might prevent a candidate for honours from doing justice to the merits within him, but such an accident standing in the way for the moment was by no means a check to an after career. Let those who did not succeed in July have such self-reliance as should encourage them for the time to come. It was a notable characteristic of this Academy that the several teachers had free scope for the exercise of their powers, untrammelled by a system, unlimited by the views of others; and the students had this inestimable advantage—that while each had the privilege of the advice and instruction of the particular professor to whom his talents were confided, each gathered some amount of perception and insight of the whole academic staff, and it was most noticeable that a large part of their instruction was communicated from one to the other. Let them consider that each of them might have range and scope for the expansion of his faculties, and that each might have his own views of Art, and that a combination of those views made up the whole. In their own heart there was the strongest exemplification of this. They had heard great choral performances. They might have noted the effect of that music in which all the parts moved simultaneously, and that with one accent the harmony changed. They had heard music of the florid contrapuntal character, in which the various melodies proceeded at once in quicker or slower notes in the different parts. A first impression would lead to the surmise that the consonantaneous accent would have the greater effect of power, but they must remember that in the grand contrapuntal choruses of Handel, where several melodies flow each in its individual course, there was a majesty, a weight, a grandeur, a fulness of tone, which the simultaneous accent never could produce. Let them, then, have the idea of simultaneity in their attention, but let each follow the melody of their own several courses. The duties of an artist were apt to be underrated, the duties of a teacher artist to be under-considered. Let them not imagine that their art of music stopped at the narrow limit of amusement—the smallest of the provinces of music was to amuse. When they looked into musical history, see what men had been and what they had done, and think of themselves as being the representatives, the medium through which the productions of the great masters were to permeate to the world, they must think that it was a very solemn responsibility they assumed, that they bore in their talent and in the application of it the reputation of Handel, of Beethoven, of Mozart. Such was the case with musical executants; the musical composer had to look to those men for examples of what he had to do, and, still more, of how he was to do it, and he could only do it by a long course of arduous study. In bringing the world to the beautiful surface now presented to us, nature had passed through a long, slow, and, one must say, careful course of creation; and so through time the world had become what we know it. Less long than this, but analogous in the care taken with it, was a work of art. In the art of music they had to produce a work as symmetrical as a flower, and as unlike to other works as each flower was like its brother, yet having the same completeness. A musician's life was in his notes. With respect to this great duty of a musical artist, especially he must urge upon them the imperative necessity of the collateral study of other subjects than music. Literary study was of the greatest consequence to us all. He was happy to believe that the time was no more when persons of their calling were little regarded for their social qualities, and when their art itself was despised by persons in the wealthier classes of society. Let them remember with pride, let it be their pride, the change which had taken place since these feelings prevailed. When the Sterndale Bennett scholarship was initiated it was made a condition that before entering the musical competition the candidate should pass a literary examination, and similar conditions had subsequently been laid down by Oxford, Cambridge, and the London Universities. As to this, however, it would be dangerous at the present moment to aim too high. After urging the great importance of the study of language, and chiefly of the beautiful English language, the professor said that a young institution in the Academy was the operatic class. Last term it could only be considered as an experiment, but he hoped that the two performances which had taken place in that room had raised it to something beyond an experiment. It was the regret—one might almost say the reproach—of this country that we had not an instituted opera in our language. Speculations had been undertaken with more or less success for the moment—with success enough to show that there was the power in the country to produce works, and to perform them. It would be useless there to try and trace the causes of the non-continuance of those operatic establishments but it was impossible to believe, where music was so widely diffused,

that the very highest branch of music, the lyrical drama, would not have a natural home. Towards making the home for the opera in this country must be the process of forming operatic artists, and whoever might enter this operatic class must do so with the serious intention of becoming one of the elements to constitute, let them hope, in future time a great home. He was strongly persuaded that the lyrical drama should be the highest form of musical art. It was most rarely, if ever, possible in an oratorio to present what was possible in an opera, whose grand instances of concerted music where the different persons of a story meet together, and where a composer presents an individuality in the character of each. Any one who would deduct from a dramatic composition the quality of symmetry and perfection of form degraded it to the lowest from its possible position of the highest form of musical art. The opera finales of Mozart presented an analogy which was worth their attention, and an analogy to their course of study—they came to that Academy to learn music, to learn the several branches of one tree; and if one wished to be a musician he must have a knowledge of music as a whole. They were entering, as he had said, on a new year, and they could have strong encouragement in looking to times past in the Royal Academy of Music, and in thinking of the names of those who had gained distinction; and one of the greatest privileges of the students was that, when they entered on what was called the battle of life, they were surrounded by friends interested in their success instead of going among entire strangers. If they were at first disappointed let them still persevere, when they would be sure to meet with reward, for, they might believe him, there was no such thing in the world as a neglected talent. He concluded amid warm applause, by speaking of the influence of the teachers, and reminded them that, as a teacher was in earnest, so was a pupil."

These eloquent sentences are well worth the consideration of every earnest and aspiring student.

NATIONAL TRAINING SCHOOL OF MUSIC.

(*To the Editor of the "Daily Telegraph."*)

SIR,—I am a man of business. I accept the Napoleonic dictum, that we are a nation of shopkeepers, and I am proud of my nationality. Because we are shopkeepers, we need art culture. We need it, because the mind requires fresh air as much as the body does, and sea breezes are but to corporal health what exercise of the imagination is to mental well being. We need it, because the more the mind is nourished by the aliment which creates while it recreates, the apter is it for all business application. I admire the arts of poetry and painting in the abstract. I confess, however, that my pleasure in them is not so great as in music. After one day's toil in the city I relish a Monday Concert; after another's I am fortunate enough, with professional assistance, to be able to scrape my part in a Haydn quartet. Hence, I was much interested by the letter you printed on the 24th from "A Subscriber to the R.A. of Music." The facts that letter stated are very significant. Without doubt a mining company would not give the direction of its works to a duke, a cotton factory would not flourish under the management of a marquis, an iron foundry would not be very likely to thrive under the superintendence of a stockbroker. The Heir Apparent and his supporters, with this obvious truism before them, must think that exceptions prove the rule, when they purpose to place a Royal and National College of Music under amateur government. The national training school which they founded, but which, apparently, they are unable to establish, is under amateur government. The amateur government of that scheme has, naturally, not succeeded. What then? It is proposed to unite that suburban institution of but two and a half years' endeavour to a well-tried establishment of more than half a century's standing, which is located in the very heart of musical London. Would not a proposal to amalgamate the Society of British Artists to the Royal Academy of Arts be very like this musical project? Let your readers consider the subject in a purely business sense. A young struggling party cannot get on, so wishes a well-respected firm to adopt it as partner. The well-respected is quite at ease with its resources, and has no wish to enlarge its membership. The young struggling has no capital to offer, can furnish no testimonials of skill in workmanship, and has not planted a lofty character. I, for one, sir, think the proposal of such a coalition extremely unreasonable. I am not intimate with the affairs of the Royal Academy of Music, as "A Subscriber" evidently is, but I do know that that school produced Henry Blagrove and Charles Lucas; produced Charlotte Birch and Charlotte Dolby; produced—in a word, not to go through the roll-call of first-rate talent—Sterndale Bennett. The musicians now before the world, who owe their training to the same school, are daily proving the school's capability to train. Hence

we may be assured that there is no need for any other training school. More than this, the institution so named with the prefix of National to its title has done no good but in directing the country's attention to the merits of the Academy, and it can do no good for music but in stirring up the professional government of the Academy to stronger and stronger activity. This professional government appears not to be a sleepy body politic and corporate—not to need stirring up to combine its elements. Well, then, the best thing for the country, inasmuch as the good of the country depends on intellectual advancement by art culture—the best thing for the country will be if His Royal Highness the Prince of Wales will close the school at Kensington, let Mr. Freake's house (which is better for anything than academical use), add the rental to the fund controlled by the Commissioners of 1851, and give his valued support to the Academy, which has done, can do, does, and will do, well for music. I end as I began, by signing myself

A MAN OF BUSINESS.

THE NORWICH FESTIVAL.

The nineteenth celebration of this triennial festival is announced to begin on Tuesday, Oct. 15, and conclude on the Friday following, the object being to benefit, if a profit can be made, the principal charities of the city and county. It is to be hoped that all who are concerned either for the musical repute of Norwich or the welfare of its benevolent institutions will do their best to make the forthcoming event a pecuniary success; because it is not unlikely that on the result hangs the continuance of the festival. On several recent occasions either the receipts have not exceeded the expenditure, or have done so in such a small measure as to dishearten the managers, and well nigh induce them to abandon further effort. Norfolk and Norwich should loose no time in removing this just cause of reproach, and the reception of another appeal will be watched with interest far beyond the limits of the county. The programme, we observe, sets forth a long array of distinguished patrons, committee-men, and so on; but, unfortunately, this is no guarantee of success. Experience has shown that too many of the Norfolk gentry are satisfied with lending the use of their names, beyond which they do not stir a finger to help an institution that, more than anything else, brings their shire into artistic credit. But we will not prejudge them now, since the prospect of losing the festival altogether may have a salutary effect, and lead to more than a nominal and wholly barren patronage. The musical arrangements are, it appears, on the usual scale of completeness. Sir Julius Benedict, as conductor, fills the post he has occupied on so many former occasions, and the solo vocalists at present engaged are Madme Albani, Miss Catherine Penna, Miss Anna Williams, Madme Antoinette Sterling, and Madme Trebelli; Mr E. Lloyd, Mr Minns, Mr Shakespeare, Mr Hilton, and Mr Santley. The band, led by Mr Carrodus instead of M. Sington, who has so long been connected with this festival, numbers seventy instruments, and the chorus comprises 273 voices. There is no reason to doubt that, with an efficient force like this, the musical doing this month will equal in character those of previous gatherings. Coming to the list of works chosen for performance, we see at a glance that the managers have subordinated artistic considerations to the supreme necessity of avoiding a deficit. Hence a complete lack of novelty. We regret this, but are not sure that with regret censure should be mixed. Nobody has any right to expect sacrifice from the managers, who doubtless know their public well, and go as far as they dare in the direction of real musical value. Of the works actually selected it would be as hard to say anything derogatory as anything new. They include Handel's *Acis and Galatea* and the Spring section of Haydn's *Seasons*, to be performed on Tuesday evening; Macfarren's *Joseph* and Mozart's First Mass, set down for Wednesday morning; *Elijah* on Thursday; and *The Messiah* on Friday. In addition, a ballad concert will be given on Wednesday evening, and a "grand operatic concert" on the evening following. This is hardly up to the required mark; but we may trust that the Festival of 1878 will prove to be a "new departure" on the high road to substantial success, and a means of relieving the committee in future from the difficulties which seem to have suggested their present course.—D. T.

PESTH.—Writing to the Secretary of the Academy here, the Abbate Franz Liszt says he is exceedingly anxious to complete as soon as possible the oratorio of *St Stanislaus*, on which he is now engaged at Rome, and for which Franz Dingelstedt has furnished the book. He then continues: "but I am sometimes involuntarily seized with a feeling of dismay when I think of the notes to be written; still I do not listen to the discouraging whisperings I hear, though I feel I cannot express what is fermenting in my inmost soul. If, however, I am dissatisfied with myself, I find all the more certain trust and delight in the works of the masters, present and past."

John Hullah Speaks.

[REPORT, FOR THE YEAR 1877, BY JOHN HULLAH, ESQ., INSPECTOR OF MUSIC, ON THE EXAMINATION IN MUSIC OF THE STUDENTS OF TRAINING COLLEGES IN GREAT BRITAIN.]

MY LORDS.—To the first report I had the honour to submit to your Lordships (that for 1872), I appended certain "Suggestions to the Principles and Musical Instructors in Training Colleges, and a Memorandum on the Application of Sol-fa Syllables to Musical Notes." Many of these "suggestions" were, I rejoice to say, adopted at once by those to whom they were made, and the majority of them are now acted upon in every training school in the country.

The students of the first and second year are almost everywhere taught separately; more time than formerly, though still not always enough, is given to musical instruction and practice, and more of this practice is in reading "at sight;" the custom, once very general, of singing contralto and soprano parts an octave lower, and even tenor and bass an octave higher, than their real pitch, is all but extinct; quasi-public concerts, exhibitions, and the like are everywhere fewer in number, the time saved thereby being gained for work; and "beating time with the hand" has become more general and more accurate.

Two only of my suggestions have proved generally unavailing.

(1.) "That where a male and female college are within reach of each other, arrangements be made for the (second year) students to meet periodically for the combined practice of such music as neither can perform separately; and that, where this is impracticable, the assistance of a few voices to complete each choir (sopranos and altos the male choir, and tenors and basses the female) be provided occasionally." (2.) "That instruction, competent and systematic, however little in amount, be given to every student who practises a musical instrument."

At Cheltenham the students of the male and female departments of the (Church of England) training college, carried on in separate and somewhat distant premises, have, I believe, since its opening, met at frequent intervals for combined practice, with the best possible results musically, and with no other that I have been able to ascertain. Those of the Borough Road and Stockwell (British and Foreign) Institutions have also recently met in like manner. I have not learnt that the committee of management have found any reason to regret the permission they have given for these meetings. The (female) students of Southlands (Battersea) occasionally practice in conjunction with the tenors and basses of a neighbouring church choir; but the (male) students at Westminster (under the same government) have still no opportunity for practice in combination with soprano and contralto voices. At Peterborough the students form the tenors and basses of a society of ladies who meet, under the direction of the Principal, for the study of choral music; and for some years a class of boys from the practising school was carefully prepared to work with them. This preparation, I grieve to say, has recently been discontinued. At York a class of boys is perennially trained by Mr Seabrook, the normal master, who are always sufficiently advanced to take part with the students in choruses like "He watcheth over Israel" from Mendelssohn's *Elijah*, which, with other pieces, some of considerable difficulty, was sung to me last year. The students of the male and female departments of both the training schools of Edinburgh and Glasgow frequently practice, and indeed receive a good deal of their elementary instruction, together.

For the rest, most of the colleges still carry on their monophony practice independently, and of necessity imperfectly. Two training schools of different sexes next door to one another still continue to ignore one another's existence. A scheme for occasional meetings of the students of two others a few miles apart, but connected by railway, is still under the consideration of their joint committee; but at the end of six years it has not advanced beyond that unsatisfactory state; and a similar scheme has recently been negatived by a similar joint committee, on the ground that it was better to "let well enough alone"; the fact being that even if the present state of things be "well enough," the negatived proposition might easily make it a great deal better. It need not be said that some training schools, even those under the same government, are so far apart that the meetings I recommend would be found impracticable, or only practicable at too great a cost of time as well as of money; but it would certainly be possible to train a sufficient number of boys in all the practising schools to sing occasionally with the students of the male colleges, and (though this might be a little more difficult) to procure the occasional help of a few tenors and basses in the female, and thus to prevent the students in both from going through their years of training without ever practically ascertaining that there are voices other than their own, and what are the rela-

tions between the two. Let it be understood that, under the most favourable circumstances, these meetings (confined exclusively to students of the second year) would be comparatively few, two or three in each half year, or even one rather than none at all.

Though I do not find that instruction, competent and systematic, is yet given to every student who practises a musical instrument, it is certain that the practice of instrumental music has increased and improved enormously in nearly all training colleges since 1872. In that year the only instrument commonly found in them was a harmonium, an instrument with my objections to even the best specimens of which I will not trouble your Lordships. But the typical training college harmonium of those days, originally the worst of its class, had generally half its keys denuded of their ivories, its bellows in a frightful state of decrepitude, its desk broken, and its interior clogged with dust. At this present time there is at least one pianoforte, in working order, in every training school in Great Britain. In several there are two, three, or more, and at Edinburgh (Church of Scotland) as many as eight, all excellent instruments. Access to these is generally pretty free, as indeed it must be in order that they may serve their principal end, as means of cultivation *for the ear*. That this use of them, however, is not even yet generally understood will be gathered from the fact that at one institution wherein I congratulated the students on having recently, after years of solicitation, "had a pianoforte placed at their disposal, my congratulations were met by the information that they were only allowed access to it once a week.

(To be continued.)

WORCESTER FESTIVAL.

RETROSPECT.

(From "The Graphic.")

What will chiefly tend to commemorate the Worcester Festival of 1878 (the 155th meeting of the Three Choirs) is the return, with certain modifications, to the long established form. The modifications are fair enough, and there is good reason to believe that both parties are satisfied. Stipulations were made to the Festival committee, staunch upholders of the time-honoured *file* which, once every three years, used to make Worcester one of the gayest of cities, and through the wise counsel and consideration of the bishop of the diocese, accepted. Concessions were also demanded from the opposite side, and, again by the advice of the same thoughtful arbitrator, after some protest, agreed to. Thus it is clear that to the esteemed and learned prelate, who has been a zealous conciliator throughout, the inhabitants of Worcester are indebted for the restoration of their festival upon its traditional basis. Moreover, the bishop, having the courage of his opinions, did not hesitate to preach the sermon, customary at such times, on behalf of the widows and orphans, intermingling his discourse with much that was relevant to the use of music of the highest character in the service of the Church, and giving solid and convincing arguments for the line of policy he had adopted. There can be no possible question about the fitness of the special morning service which now "inaugurates" the festival, or of the special evening service which brings it solemnly and devoutly to an end; to the short forms of prayer that precede, or to the Episcopal Benediction that follows every performance of oratorio in the cathedral; and we are very much mistaken if both Hereford and Gloucester do not speedily imitate the example set by Worcester, and thus ensure the perpetuation of these elevating and charitable commemorations *sine die*. Should they do so, it will be for the general benefit of the three counties which for more than a century and a half have been associated in the good work. The opening special service is considered by many sincere adherents to be somewhat lengthy, although it is a grand cathedral service, in which the entire choral and instrumental forces (more than 300 singers and players), as well as the leading "solo" vocalists, assist. The subject, however, is open to discussion, and a remedy may easily be found. The service lasted about three hours and a quarter; and there being, of course, no "interval" allowed for refreshment and temporary repose—a liberty which, dividing an act of worship into halves, it will be readily understood the clerical authorities could on no pretext tolerate—the objection as to length can hardly be regarded as without foundation. The cathedral, now restored with such splendour and completeness, was an attraction of itself at this festival; and though the new disposition of the platform for the singers and players, now on a level with the congregation, is by no means calculated to exhibit favourably the superb acoustic qualities of this magnificent building, still the conviction remains that, to be fully impressed with the beauty and grandeur of *The Messiah*, *Creation*, *Last Judgment*, *Elijah*, *Hymn of Praise*, and other sacred compositions by the masters of their art, we must hear

them as we have just heard them, in a cathedral, which invests them with a gravity unattainable in any secular hall or building of the kind. Add to these the immortal *Requiem* of Mozart, which (being a mass for the dead) might have appeared to sticklers for consistency a little out of place in what the authorities of the cathedral (the bishop in his sermon not excepted) seem determined to regard as an ordinary choral service—the oratorio to stand in place of anthem—and it will be seen that a varied and admirable selection of important sacred pieces for the week was made by Mr Done, who, by right of his position as organist of Worcester Cathedral, is traditionally entitled to the post of festival-conductor, the duties of which he fulfills with such zeal and assiduity, yielding his place at the organ to Mr C. H. Lloyd, organist of Gloucester. The new organ, the gift of Earl Dudley, to whom the dean and chapter are under such deep obligation for his liberal contributions towards the renovation of their noble church, is as yet on its trial. It is a large instrument, built by Mr Hill of London; and, proceeding from such a highly eminent firm, may be credited with all essential qualities. Nevertheless, erected as now, at the south side of the transept, in front of the choir screen, where the orchestra is placed—instead of as formerly, at the west terminus of the nave—it is lost to the sight of a large majority of the congregation, and in a more or less degree, it must be admitted, to their hearing as well. Mr Lloyd played, as voluntaries, day after day, compositions by J. S. Bach and other masters; but either the organ was not in proper condition, or its situation prevented its full powers from being audibly appreciated at their worth. Mr Lloyd, who succeeded the late Dr S. S. Wesley at Gloucester, being a player of more than average ability, must be absolved from any shortcomings caused by the unfavourable position in which his instrument is situated. About the oratorios, &c., we have enumerated, there is no occasion to say a word, so familiar are they to amateurs and musicians; nor with regard to the distinguished solo singers are we called upon for anything more than an admission, cheerfully given, that they all did their very best—our daily contemporaries having supplied ample information on this point. They were Mesdames Albani and Patey, Misses Anna Williams, Mary Davies, and Bertha Griffiths, Messrs E. Lloyd, Guy, Wadmore, and Santley—the mere record of whose names will answer all purposes. Two new works of considerable importance were produced in the course of the week. The first of these was a short oratorio, called *Hezekiah*, by Dr Armes, organist of Durham Cathedral. This had already been heard at Newcastle-on-Tyne, and was strongly eulogised by critics, there and thereabouts. It is undoubtedly a work of real promise, although Dr Armes (who himself directed the performance) has much to learn before he can hope to excel in this, the highest branch of musical art. He is young, however, and much better things may fairly be expected from him. The other work was an anthem (or cantata), the narrative of which is selected from Matthew, Mark, and Luke, and relates, with appropriate comments, the resurrection to life, by the miraculous interposition of Jesus, of the young daughter of "one of the rulers of the Synagogue." *The Daughter of Jairus*, from a more experienced pen than that which furnished *Hezekiah*, was given at the special evening service (also under the direction of its composer). All we can say now, however, of either work is that all possible pains were bestowed upon the execution, alike by vocalists and instrumentalists. We shall return to both, having something more to say about the Festival of 1878, which, to the general satisfaction, has proved one of the most brilliant and successful ever held by the united choirs of Worcester, Hereford, and Gloucester. The miscellaneous concerts in the College Hall, for instance, merit notice apart; while there are some other points worthy further comment, however brief.

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BERLIN.

(Correspondence.)

Herr R. Wagner's *Meistersinger* has again figured in the bills of the Royal Operahouse. Mdme Mallinger, as Eva, made her first appearance after her long absence, which has considerably benefited her voice. The latter is allowed by everyone to be as full, as clear, and as pleasing as when the lady was first engaged by Herr von Hulsen. Herr Bollé was new in the part of David, but acquitted himself well. Herr Oberhauser succeeded in making the personage of Beckmeister less of a buffoon than he is generally represented. After the example set at Bayreuth, and imitated elsewhere as well as here, the orchestra has been lowered, but with very unsatisfactory results. The brass is rendered obtrusively prominent at the expense of the stringed instruments, a fact especially to be deprecated in the case of Wagnerian operas, and highly objectionable even in operas from the pens of less noisy composers, as was conclusively demon-

strated by Mozart's *Zauberflöte*, in which Mdle Martha Stahlknecht, a daughter of the "Concertmeister" with the same patronymic, sang the part of the First Lady, after making her first appearance on any stage, a few evenings previously, as Gabriele in Kreutzer's *Nachlager in Granada*. Many persons think that the Royal Operahouse ought to be secure from utter novices, and Mdle Stahlknecht has succeeded in proving the correctness of their views, if she has succeeded in nothing else. She sings with tolerable skill but coldly; her voice is not of agreeable quality; and she possesses no histrionic ability, or, at least, she displays none at present. Mdle Gulowsen, a young Swedish lady, has been engaged as bravura singer on the recommendation of the Swedish Ambassador. To return a moment to *Die Meistersinger*. The following announcement has been issued by the Intendant-General: "The text-books of Wagnerian operas have hitherto been arranged, with the consent of the publisher, in such a manner that the passages retained in the performances at this theatre have been conspicuous by being set up in smaller German, or in Roman, type, but the publisher has recently withdrawn his consent, and consequently the Intendancy of the Theatres Royal is not in a position to supply the public with books agreeing with the work as performed." A second announcement has been made from the same quarter. It is to the effect that tickets are freely given to members of the companies at the Theatres Royal, but that the recipients, instead of themselves profiting by the liberality of the Intendant-General, present the tickets to others, and they are begged not to do so in future. Why not? may be asked. It is not hinted that the tickets are sold.—Signora Saurel and Mr Sweet were to open the Italian campaign at Kroll's with *La Traviata*, in which they produced so favourable an impression last year. In addition to the above opera, the repertory will at the outset include *Rigoletto*, *La Favorita*, *Lucia*, *La Forza del Destino*, and *Ruy Blas* (by Marchetti). The last two works are new here. At the Friedrich-Wilhelmstädtsches Theater the first novelty of the winter season will be Emanuel Chabrier's operatic burlesque, *Der Stern*.—M. Offenbach's *Pariser Leben* is the attraction at the Wolterdsdorf-Theater, where the proprietor himself has resumed the management.—Herr A. Ueberlee has resigned the directorship of his Dorothea Vocal Association, founded some years ago, and been succeeded by Herr B. Drehmann.—The following compositions will be performed at the first, second, and third subscription concerts respectively of the Singacademie this season: *Missa in B minor*, J. S. Bach; *Der Fall Jerusalem's*, M. Blumner; and *Judas Macabaeus*, Handel.—The Monday Concerts, started last year by Herren Hellmich and Nicodé, will be carried on this season by the former gentleman and Herr F. Maneke, Herr Nicodé having meanwhile settled in Dresden.—A portrait by Herr Norbert Schrödl of Mdme Annette Essipoff has attracted great attention in this year's Exhibition on account of, among other things, the costume in which the lady is attired. The well-known art-critic, Ludwig Pietsch, writes, "The peculiar style of the fair sitter's beauty, the captivating outline and expression of the face, and the luminous tone and extraordinary art of the pictorial execution, are not the only things by which the picture excites our admiration. It is equally indebted to the costume in which the lady is represented; a white linen garment, approximating to the antique, held together on the breast by a ring, and leaving neck, shoulders, and arm exposed, clings round the magnificent figure, while a blue mantle, draped in broad, well-arranged folds, falls over it from the hip downwards. The original seems to have just risen from an antique marble armchair, with arms and feet carved as heads and foreparts of lions."

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WAIFS.

Signor Schira has returned from Italy.

Mr Handel Gear has returned to town.

Mr J. P. Goldberg has returned from the Continent.

The Leipsic Gewandhaus Concerts commence on the 10th inst.

Mr Arthur Baylis has returned to London from a tour in Switzerland.

Mdle De Belocca has been enchanting the concert-goers of Boulogne.

The Abbate Franz Liszt is engaged on a new dramatic oratorio, *St Stanislaus*.

Signor Usiglio's new opera, *Le Donne curiose*, will probably be first performed in Milan.

M. De Swert's new opera, *Die Albigenser*, is accepted at the Imperial Operahouse, Vienna.

The Russian composer, Tschaikowski, has just completed a new opera to be produced at St Petersburg.

Herr Adolf Henselt, who has been drinking the waters at Carlsbad, will shortly set out for St Petersburgh.

Herr Wilhelm Jacobi, *Hofrath* and vice-director of the Grand-Ducal Theatre, Weimar, died lately in that town.

Herr Isidor Seiss, professor of the piano in the Cologne Conservatory, has been created Royal Prussian Professor.

A congress of Dutch dramatic authors and artists will be held at Antwerp from the 20th to the 23rd inst., both inclusive.

Mdlle. Marie Widt, now at the Imperial Opera, Vienna, returns to the Leipsic Stadttheater, where she is engaged for four years.

Herr Richard Heuberger, director of the Academical Musical Union, has been appointed director of the Vienna Singacademie.

Dr Hanslick has dedicated the French translation of his book, *Vom Musikalisch-Schönen*, by C. Baunelier, to Mdlle. Wilhelmine Sarvady.

Mr W. Dorrell has returned from his seclusion in Sussex, where he occupied himself with the composition of a grand vocal *scena* and a sonata for the pianoforte.

M. Anton Rubinstein has nearly completed a Russian opera, *Iwan Kalaschnikoff*. He has also composed, for Mdlle. Essipoff, a short piece for pianoforte and orchestra.

The first concert of the new Glasgow Select Choir was announced for Saturday night, September 21, at the New Public Hall, under the direction of Mr Frederic Archer.

Herr Stiehl, a member of the staff at the Cologne Conservatory, is appointed director of the Singacademie and of the Winter Concerts at Lübeck, in place of Herr Gottfried Herrman.

The season at the ex-Comic Opera, now the Ring-Theater, Vienna, is to be inaugurated with a new buffo opera, *Don Quixote*, music by Herren Roth and Weinzierl, words by Herr Gründorf.

Signor Chiostri, tenor violin of the Florentine Quartet, is prevented by an accident from accompanying his comrades on their projected Scandinavian trip, which, in consequence, may have to be abandoned.

Mdlle. Smeroschi, of the Royal Italian Opera, was married at Milan on the 14th inst. to Signor Carbone, the young baritone who last season made a favourable impression at the Royal Italian Opera.

Francis Howell's cantata, *The Song of the Months*, will be performed, with full orchestral accompaniments, on Wednesday next, at Ebbw Vale, for the benefit of the sufferers by the recent colliery explosion at Abercarnie.

Mr Wilford Morgan's "Grand March," from his cantata, *Christian the Pilgrim*, was played at Covent Garden Promenade Concerts on Friday evening last week by the orchestra and band of the Cold-stream Guards. It was enthusiastically applauded.

Mdlle. Coulon, the accomplished pianist, has returned from her annual summer tour on the Continent, having visited Turin, Milan, Venice, Florence, Aix-les-bains, and Paris. At Aix Mdlle. Coulon was persuaded to play at a concert and met with distinguished success.

At the Alexandra Palace the "Saturday Night Operas" continue their successful career, with Mdlle. Rose Hersee, Miss Lucy Franklin, Messrs J. W. Turner, Marler, and Ludwig principal singers. To-night, Auber's *Crown Diamonds* will be given, with Mdlle. Blanche Cole as Catarina.

Her Majesty's Opera will re-open for the winter season on Saturday, October 19. The opera will be Beethoven's *Fidelio*, with Mdlle. Eugenie Pappenheim as the heroine. *Rigoletto* and *Faust* are to follow. The conductor is Signor Li Calsi, whose qualifications for his post were fully attested last year. His assistant will be Signor Orsini.

The Carl Rosa Opera Company, now performing at the Alexandra Theatre, Liverpool, have made a great success in the production of *Les Huguenots*. The Liverpool *Courier*, *Post*, *Mercury*, and other journals give unqualified praise to the performance, and Mdlle. Vanzini (Valentina), Miss Burns (Marguerite), Miss Yorke (Urbano), and Mr Maas (Raoul), are warmly commended.

The festival service held in aid of the funds for the restoration of Tewksbury Abbey Church added £350 to the sum already raised for this object. The committee were fortunate in obtaining, through the influence of Mrs Ellicott, wife of the Bishop of Gloucester and Bristol, the assistance of Mdlme. Patey, Mr Edward Lloyd, and Mr Wadmore, who generously gave their valuable services on the occasion.

A competition for the vacant scholarship of the Society of Arts was held at the National Training School for Music on Monday the 30th September last. The examiners were Arthur Sullivan, Esq., principal, and Ernest Pauer, Esq., of the Board of Principal Professors. There were twelve candidates of ages varying from twelve

to nineteen years. The scholarship was awarded to Mr Ernest Crook (violinist), aged fourteen years. The examiners regret that there were no scholarships to award to Miss Sandwith, Miss Bigwood, and Miss Tacagni (violinists), and Miss Wood (pianist), who are commended for their talents and acquirements. In accordance with the announcement [previously made], preference was given to a violinist in the award.

The London Academy of Music has re-opened for the winter term under the direction of Dr Wynde. The professional staff are, for harmony and composition—Sir Julius Benedict, Dr Wynde, Mr J. F. Barnett; pianoforte—Dr Wynde, Messrs J. F. Barnett, W. Ganz, Herren Henseler, Lehmyer, Laisner, MM. Marlois, Loge, Barth, and Signor Orsini; Italian singing—Signori Garcia, Lablache, Bevignani, Traventi, Scuderi, Gustave Garcia, Tartaglioni, and Schira; harp—Herr Oberthür and Mr T. H. Wright; violin—Herrn Ludwig and Pollitzer; organ—Messrs W. Beavan and A. Barth; harmonium—Signor Romani; Italian language—Signor Praga; elocution—Mrs Stirling; French language—M. Mariot de Beauvois; dramatic action—Mdlle. S. Petit; deportment—Mdlle. G. Webster.

The benefit of Mr Edgar Mowbray, one of the "Mohawk Minstrels," took place at the Agricultural Hall on Wednesday last. A well selected programme of old English ballads, forming the first part, was well rendered by the several members of the company before a very large and appreciative audience, who filled every portion of the immense hall. Mr Mowbray, after a "Trombone Quartet" (in which he was one of the executants), being re-called, thanked the audience for the support they had always given to the "Mohawk Minstrels." A new song, written especially for this occasion by Mr Mowbray, entitled "Ye Whytechapel Jaunt," was effectively sung. The laughing farce of *The African Twins* brought the entertainment to a close, and Mr Mowbray is to be congratulated upon the success of his endeavours to please his patrons and friends.

—F. A. J.

MUNICH.—For some time the usual arrangements at the Theatre Royal have had to be utterly disregarded on account of the preparations for producing Herr R. Wagner's *Götterdämmerung*. Both singers and orchestra were called on to exert themselves very slightly at night, in consequence of the long and fatiguing rehearsals they had to go through in the day. The same indulgence was demanded and granted to carpenters, limelight-men, scene-painters, and costumiers. The great event, however, as already stated in these columns, has at last come off: *Die Götterdämmerung* has been produced on a scale of magnificence and with a completeness entirely eclipsing anything elsewhere, even including the "model" performances at Bayreuth. The house was crammed from floor to ceiling, and the audience was as enthusiastic as closely packed. The performance lasted from six o'clock precisely, p.m., to midnight. Mechanically, historically, and musically, it went off with scarcely a hitch. All the singers exerted themselves to the utmost. The orchestra, under the direction of their *Capellmeister*, Herr Levy, acquitted themselves splendidly, as did Herr and Mdlle. Vogl as Siegfried and Brünnhilde respectively. Herr Kindermann earned much applause by his impersonation of Hagen. Herr Fuchs was Gunther; Herr Meyer, Alberich; Mdlle. Wülsinghoff, Gutrun; Mdlle. Scheffzky, Waltraute; the three Rhine nymphs were Mdlles Meysenheim, Riegl, and Scheffzky; the three Norns, Mdlles Meysenheim, Schulze, and Reicher-Kindermann. All were repeatedly called on. The centenary of the Theatre Royal, founded on the same date exactly a century ago, is to commence on the 7th inst. In the forenoon there will be certain formal proceedings and the distribution of a *Chronicle* written by Dr Grandaur; the next day there will be a "festival" performance of Karl Heigel's poem: *Vor hundert Jahren (A Hundred Years Ago)*; and on the third day, a grand banquet in the Odeonsaal. Connected with the celebration is a series of representations, which commenced on the 21st September, and will terminate on the 26th of the present month, of all Schiller's original plays in the order in which they were written.

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